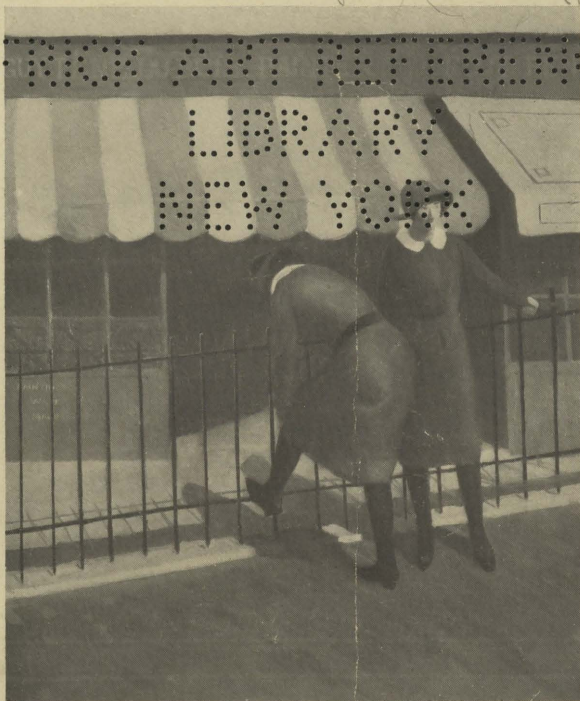


New York (City), Kraushaar C.W.,
art galleries

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(1922)



Paintings

by

Guy Pène du Bois



C. W. KRAUSHAAR
ART GALLERIES

680 FIFTH AVENUE, NEW YORK

April 4th to 30th, 1922

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Guy Pène du Bois

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ALTHOUGH many persons take the opposite view, there is no reason in the world why an artist should be a solemn ass. That humor has its proper place in painting, as it has in music or the drama, is demonstrated clearly by the practise of Daumier and Hogarth; by Rembrandt's treatment of the story of Joseph and Potiphar's wife, by the little Dutch masters, and by the Chinese, to take a few respectable examples. It is a pity that, in the case of many of our artists, while you will find the stuff of laughter in their sketch books, you will look for it in vain in the work that they sell to their patrons. So, in regarding Guy Pène du Bois, first of all as a painter with a keen eye for whatever is ludicrous or absurd, in the life around him, no apologies are necessary and none is to be implied. To stop there, however, would be absurd, for it would involve ignoring certain other qualities, in the man and his work, that are of prime importance.

In these days, when the unpardonable sin in a picture is that it "tells a story," it is easy to see that a painter, as much ab-

sorbed as this one in the interpretation of character, male and female, runs a special risk. But he always seems able to keep his feet firmly buried in the borderland that lies between "pure design," on the one hand, and the barren region of "illustration" on the other.

Hence it is that it would be possible to hang a group of his works without any titles. If he makes a concession to the weakness of human nature, and places labels on his canvases, it is not because he has any doubts about making an appeal to the right sort of spectator. Even artists live in a world in which it is unwise to take any chances. To say "If you can't see what it is all about, I am sorry that I can't help you by an explanation," would be regarded, by some of the frequenters of art shows, as a case of throwing a pot of paint in the face of a properly indignant public.

The illustrious author of "Vulgar Errors" once referred to "our universities so full of men, so empty of learning." Appropriating the biting phrase, might we not speak with truth of "our exhibitions so full of pictures, so empty of thought"?

While repudiating the idea that a work of art should be designed to teach anything, prove anything, or even improve anybody, it cannot be denied that many of the things

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that come out of studios would have been easier to look at, if a little brains had been mixed with the pigment, or had been behind the hands of the artists. When intelligence, humor, insight, imagination and high technical skill are combined in an artist, as they are in Guy du Bois, the result is bound to be satisfactory, even if it is not meat for little children or for fools.

FREDERICK JAMES GREGG.

Paintings



1. *The Carousel*
2. *Shops*
3. *Art Lovers*
4. *The Arrivals*
5. *Hallway, Italian Restaurant*
6. *Gretchen*
7. *The Billboard*
8. *Mrs. Pan*
9. *The Lawyers*
10. *The Live Soldier*
11. *First Nighter*
12. *Portrait of George Moore*
13. *Nude*
14. *First Dinner Party*
15. *Ballroom Balcony*

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NEW YORK

C. W. KRAUSHAAR
ART GALLERIES

680 Fifth Avenue - New York

PAINTINGS *by*

Luks	Fantin
Prendergast	Zuloaga
du Bois	Tack
Courbet	Beal
Daumier	Sisley
Carrière	Sloan
Decamps	Myers
Toulouse Lautrec	Forain
Halpert	Ryder
Puvis de Chavannes	

BRONZES *by*

Mahonri Young, La Chaise and Bourdelle

RARE ETCHINGS *by*

Whistler, Legros, Bauer, Zorn
Muirhead Bone, Brangwyn
and Sir Seymour Haden

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